



Early Journal Content on JSTOR, Free to Anyone in the World

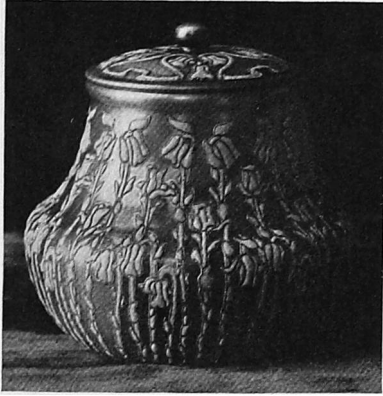
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



AN EXQUISITE DESIGN

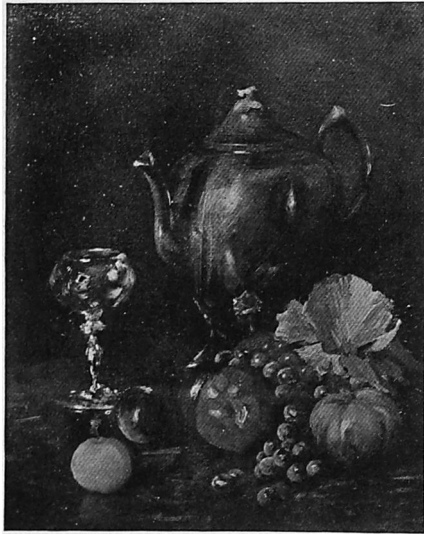
thought to be necessary for strength, but the beautiful windows of Burne-Jones, Madox-Brown, William Morris, and other English artists showed a tendency to reform this practice. For centuries Venetian and Bohemian glass has been prized for its beauty, but now that a more beautiful fabric has found its pedestal we have reason to take a national pride in it, as great a pride as ever the Maggior Consiglio of Venice took in their workers of Murano.

GARDNER TEALL.



THE SEVENTH ANNUAL EXHIBITION OF AMERICAN ART AT CINCINNATI

The Seventh Annual Exhibition of American Art, which opened at the Cincinnati Museum on the 19th of May, is one of a series of special exhibits supplementing the permanent collections in the Museum. It contains characteristic examples of contemporary American art, including many noteworthy works of the year. Some have been shown in recent Eastern exhibitions, and not a few appear here for the first time. The number of works catalogued is two hundred and twenty-one. While the collection is therefore not large, the average quality is high, and the exhibition, so far as it goes, is on that account truly representative.

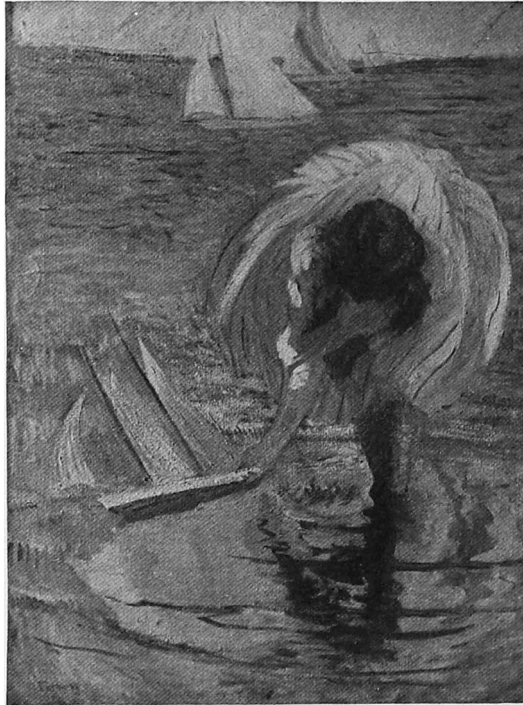


STILL LIFE, BY WILLIAM M CHASE

As one passes through the galleries the impression is of a fresh and cheerful art, varied in motive and in means and manner of expression. One feels strongly the vital impulses of a healthy art, solving its problems in a sound workmanship. Differences of purpose are clearly marked, but a settled seriousness is common in all the work.

Remarkable not only for a large and direct drawing with the brush, but equally for a clearness and harmony of outdoor color, is Edmund C. Tarbell's "Child with Boat." The reproduction gives no idea of the brilliancy of the canvas, and is of value only as showing the arrangement. Mr. Tarbell's other canvas, "My Family," is more intimate in a way, but is equally unusual, both in agreeableness of color and frankness of drawing. One is amazed by the amount of observed detail that can be definitely traced in heads and figures so simply and broadly painted.

Frank W. Benson has four canvases. The "Decorative Figure" attracts instantly by its unusual brilliancy of pure color, is freely painted, and withal so harmoniously adjusted that one is most agreeably stimulated by it. The same artist's nude shows the back of a seated figure against a deep woodland background. The two decorative panels of wild fowl are quieter and grayer in color, altogether more flat in treatment, as would be suitable in panels decorating a dining-room or hall.



CHILD WITH BOAT, BY EDMUND C. TARBELL

Two moonlights representing streets of a French village are by Edward F. Rook, whose night pictures are well known. Those who have followed Mr. Rook's work find these interesting for an added breadth of handling, with no loss of that suggestiveness of night in which lies much of the charm of his painting. They are low in tone, yet full of color, and quiet mystery.

J. Alden Weir shows the little canvas that won for him in 1898 the third prize at Pittsburg. Many will recall it from the rather descriptive title, "Figure with Head Reflected in Mirror." Unfortunately, the half-tone fails to give the values which are so delightful in

the picture itself. Two landscapes and a still-life represent William M. Chase. "The Shower" is an upright with a good deal of sky, out of which the rain is falling upon the rolling landscape which one feels through it. "Spring" shows the edge of a village, with all the confusion of its detail, very cleverly drawn and painted. The still-life is a low-toned canvas, handled with the full brush we know so well in Chase's painting.

Of Mr. Childe Hassam's four contributions two are unusually fine,



DECORATIVE FIGURE, BY FRANK W. BENSON

the "Union Square in Spring" and the "Noon-day, Pont Aven." Indeed, one would think them, each in its different way, among his very best achievements, they seem so luminous, so full of life and movement, and are so well managed in color. Miss Mary Cassatt's two canvases come from an early and a late period. "Dans la Loge," the earlier one, is dark and mellow in color, with much feeling, while the other, "La Toilette," is one of the best known of her late canvases, with their marvelous realization of character.

Among the landscapes are Charles Warren Eaton's four, which are delightful in quiet mellow tones and tender sentiment of nature. In this connection should be mentioned the large Inness which is of comparatively early date, 1872. The superb freedom in handling and in color of his later years are missed here, but there is a real dignity in the landscape that must be interesting to the student and lover of Inness. An important picture, also, is the "Autumn in Brittany," by W. Elmer Schofield, who this year received for it the Webb prize at the Society of American Artists' Exhibition. It is painted in simple, flat planes, with a large handling, and holds its values in a quiet and reserved color scheme.

From Joseph De Camp comes the "Girl with a Red Shawl," in

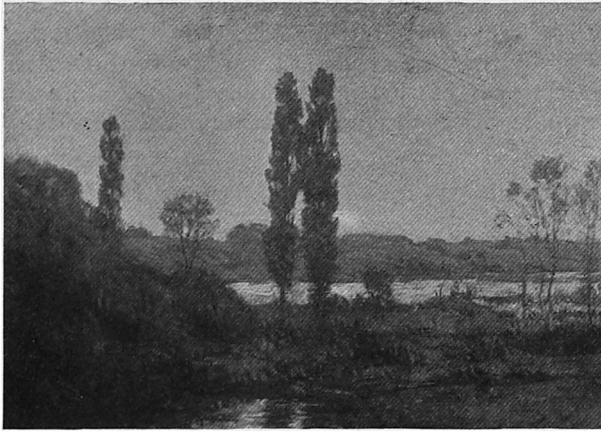
which a red note repeated in a mirror plays pleasantly into a scheme of grays. A canvas to be noted is John W. Alexander's "The Café," which was lately bought by the Pennsylvania Academy of Fine Arts, and is here on loan by courtesy of that institution. Seated at a table is a young woman in profile against a gray background, the head and



LA TOILETTE, BY MARY CASSATT

hat being the strong note in color as well as in effect, and attract by the great simplicity of rendering.

L. H. Meakin shows seven canvases. Our illustration, "On the Little Miami," represents a twilight effect with the moon rising behind distant hills. The whole scheme is tender and in keeping with the sentiment of its motive. The large canvas, "Rising Moon," treats of the same time of day, but with an entirely different effect; the atmos-

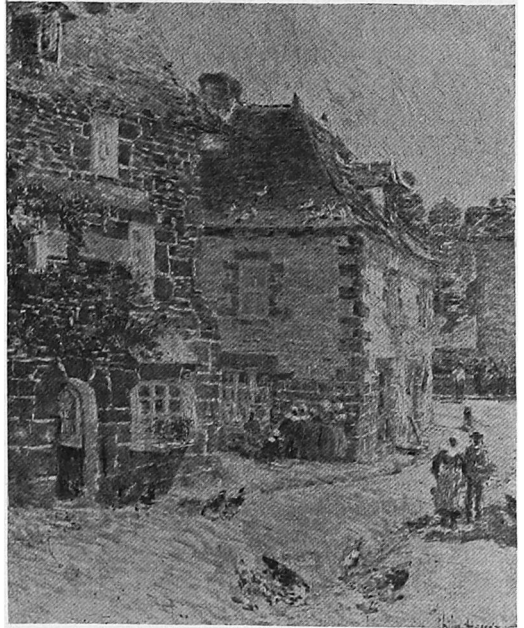


ON THE LITTLE MIAMI, BY L. H. MEAKIN

an agreeable little canvas, tender and warm in color and tone. Another Cincinnati painter, J. H. Sharp, has nine numbers in the catalogue, but his canvases are all small, being mostly portraits of Indians, to which he lately has almost exclusively devoted his attention. They are solidly painted with a full brush, firmly drawn, and present without hesitation or uncertainty the Indian character with which he is dealing. Their value as Indian portraiture is beyond question. Frank Duveneck has an agreeable and very simple portrait of a child, of which the reproduction gives a good idea. The warm color scheme is thoroughly in keeping with the subject.

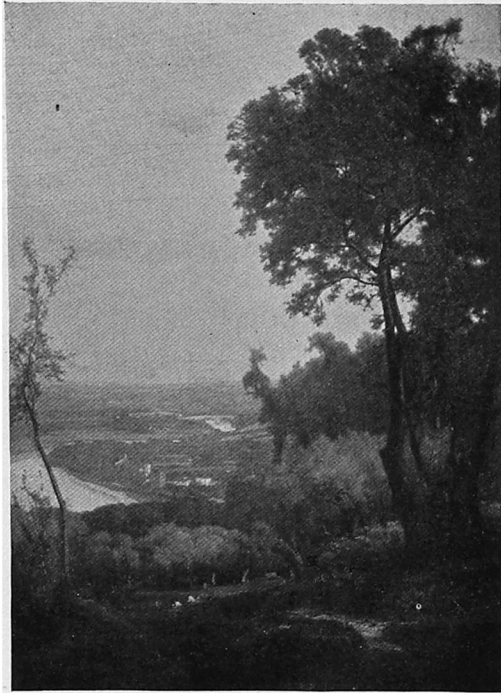
Frederick W. Freer is represented by a large canvas entitled "Resting." Two children and a dog are seated near the

where is clearer and the color more transparent, suggesting a fresh evening after rain. The large masses are simply and firmly painted, and the landscape vibrates with light. "Sunset Rock, East Gloucester," is a strong piece of realism, substantially drawn and painted. His "Park View" is

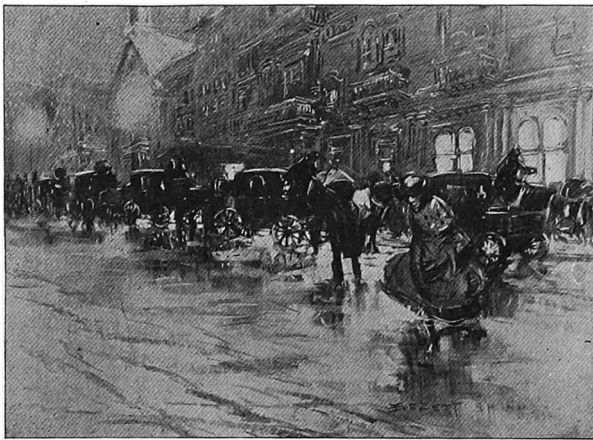
NOONDAY, PONT AVEN, BRITTANY
BY CHILDE HASSAM

edge of a body of water. The flatness of its painting and the grayness of its color contribute to the effect of quiet which the artist has taken as his motive. Freer's other picture, "Wet Weather," is a pleasant, tender arrangement in gray. Another Chicago artist, Charles Francis Browne, has two canvases. "Summer," in which a fine mass of trees rising high over the flat landscape attracts one by its dignity. The whole canvas is tender in color and drawn with much care. That one likes to come back to it marks it as a satisfactory thing to live with. C. E. Boutwood's "For a Sitting" has two three-quarter length figures of young women. The picture has a peculiarly quiet charm about it, and is carefully painted.

Among the water-colors are two by Harvey Ellis, which have the flat decorative quality seen in his work of the past few years. "The



PERUGIA, BY GEORGE INNESS



A RAINY NIGHT, BY EVERETT SHINN

Towers" is particularly dignified in its composition, and rich in its color. John Ward Dunsmore has two small portraits, one of Herman Goepfer, Esq., being particularly good in characterization. They are solidly painted and well realized. A small canvas by Kenyon Cox, "The Fan," shows



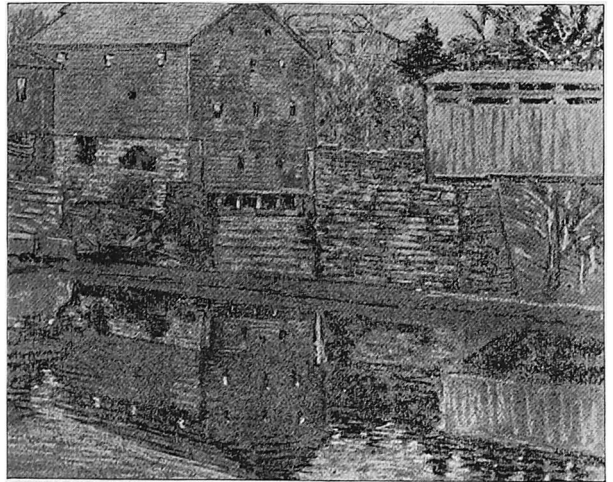
MOTHER AND CHILD, BY BRYSON BURROUGHS

intention is decorative, and the effect in color and light and shade may most easily be suggested by comparison with tapestry, though there is in no sense a deliberate imitation of tapestry in texture. The idea to be conveyed is rather that of their resting quietly upon a wall as does the tapestry. The one reproduced here is possibly the most complete canvas he has yet exhibited. Edward Potthast sends "The Ox-Team," which he showed first at the Academy Exhibition in New York, and a "Coryphee." The former is a very realistic presentation of a simple subject in full purity of outdoor color.

The suggestive pastels of Charles S. Kaelin

a three-quarter length standing figure, conceived decoratively, though fully drawn in the round. The color is bright and clear. Mrs. Louise Cox shows her canvas "Pomona," which received the third Hallgarten prize in 1896. The color values are especially refined, and those who have seen it will recall the delightful tender relations between the figure and its background.

Bryson Burroughs has three canvases of good size. Their prime

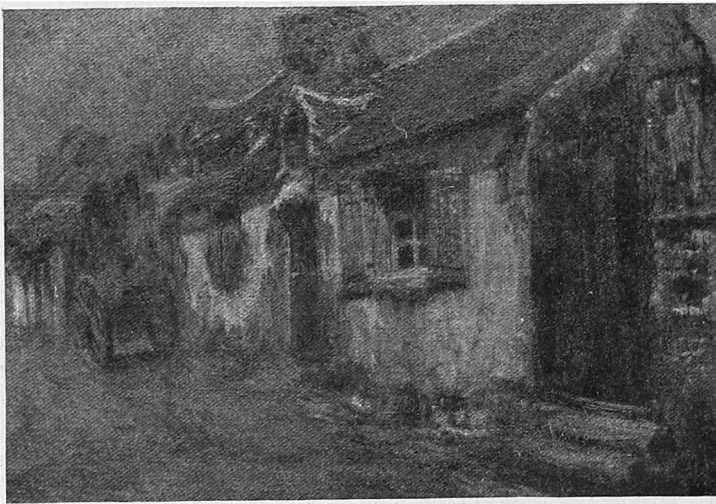


LATE OCTOBER DAY, BY CHARLES S. KAELIN

are well known. He has six examples, of which the "Hotbeds" and "Winter, Kirby Road," probably reach a fuller completeness in their suggestion of nature than any he has yet shown. E. Irving Couse



EVENING IN MAINE, BY CHARLES WARREN EATON



MOONLIGHT, BY EDWARD F. ROOK

has a very agreeable water-color, "Unloading Boats," and F. K. M. Rehn's "Rainy Day, Coast of Massachusetts," in its free painting gives one the sense of the dash and movement of water. William

Forsyth, of Indianapolis, has three characteristic canvases, imbued with the fine local quality we always enjoy in the work of the Indiana painters.

T. C. Steele, the leader of the Hoosier group, sends four landscapes, the largest canvas being "The Town on the Hill." The distant hill merges in its value almost with the sky, and in the middle distance rises a large mass of foliage, while over the whole is that sparkling atmosphere which marks Mr. Steele's work. "The Roan



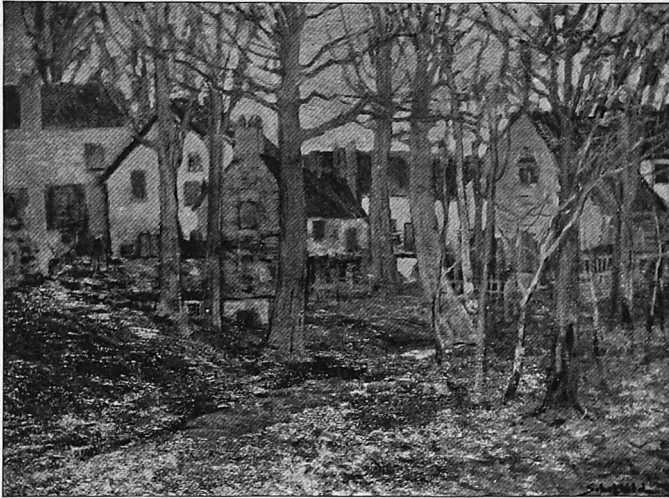
PORTRAIT, BY FRANK DUENECK

Mountain Village," though small, is perhaps the most brilliant of his things. Both the "Red Roof" and the "Winter Study" are especially agreeable in color and tone. J. Ottis Adams belongs to the Indiana men, and his "Winter" is a very careful study of thin snow and bare ground in the light and atmosphere of the season.

W. W. Churchill, of Boston, sends a portrait and two landscapes that are notable for their quiet tones, while J. H. Vanderpoel's water-color, "Cosette," has its interest in a rich combination of deep, transparent color. On the other hand, the "Lady in Green" a water-color by Rosina Emmet Sherwood, is a delightful arrangement of flat gray-green tones. H. H. Gallison's "Misty Sunlight" is a powerfully drawn canvas, painted in the light green color of early summer.

E. W. Redfield has four things dealing with the soft light, either of the early evening or of gray days, with snow on the ground. Particularly pleasant is the effect of light upon snow and water. "Lake Shore" and "Near the Academy," by Vincent Nowotny, are fresh and frank studies of nature.

O. D. Grover, of Chicago, sends a landscape, "On the Sinnissippi," a fine stretch of water disappearing behind the edge of a wooded hill. It was painted in 1899 at the artist's camp at Oregon, Illinois. Miss Caroline A. Lord's "Portrait of Her Mother" is not only fine in character, but has a tender sentiment all its own. Her "Master



AUTUMN IN BRITTANY, BY W. ELMER SCHOFIELD

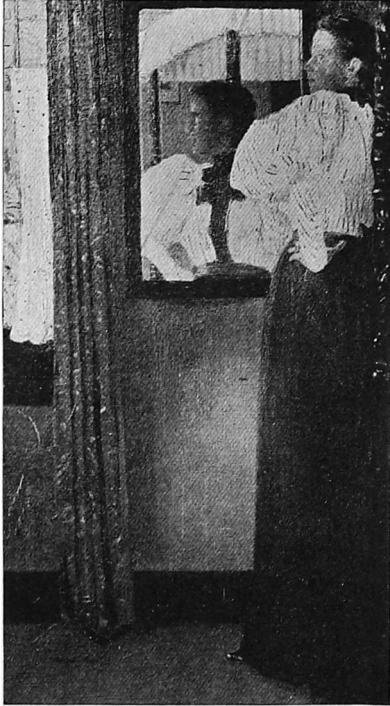
Mechanics" and "Early Birds" should also be mentioned. Annie G. Sykes has two portrait canvases, in which the simple painting of the white draperies in relation to the heads are noticeable. John Rettig's "Little Traverse Bay" is a frank water-color, and his "Red Book" has a carefully studied figure seated on the bank of a stream, with playing sunlight.

Other things to be mentioned are Miss Cora F. Freer's pastel "Very Busy;" two oils by Richard B. Gruelle; "Moonlight," by E. S. Butler, Jr.; some portrait heads by A. E. Goetting and W. E. Bryan; a "Street Scene," by J. L. Ludlow; a well-painted portrait by Kate Reno Miller, and two excellent miniatures by Isabel De Witte Kaplan.

There are a few interesting pieces of sculpture, such as Mr. Frederick MacMonnies' well-known "Bacchante" and his "Boy and Heron" and "Running Cupid." Then there are Mr. Solon H. Borglum's "Rough Rider" and "Night Hawking," both full of the life of the

plains. Mr. Barnhorn sends only one, a relief head—his large relief which was catalogued not having been completed in time for the exhibition.

An important feature of the exhibition this year is what might be called a black-and-white room, to which A. B. Wenzel has contributed six of his large wash-drawings for reproduction and three pastels of figures. Their character being



"FIGURE WITH HEAD REFLECTED IN MIRROR," BY J. ALDEN WEIR

so well known, no comment upon them is needed beyond this, that these nine contributions represent Mr. Wenzel admirably. Quite different from these are the twelve pastels by Mr. Everett Shinn, whose figures and free treatment of street scenes and interiors with people attract as much attention here as did his recent exhibition in Philadelphia. An important contribution of three drawings and one photograph from Mr. E. H. Blashfield is to be noted. Two of the drawings are for the Appellate Court decoration recently put up by him in New York, and the photograph is from the completed panel. His fourth exhibit is a drawing for a figure of Poetry in the decoration of the library of G. W. C. Drexel, Esq., of Philadelphia. The whole exhibit is most interesting, not only to those of us whose attention is turned to mural painting, but to every careful draughtsman of the figure. In the center of one of the

galleries is a very handsome carved wood bench by William H. Fry.

This very superficial running comment of the exhibition is enough to show its general character, its purely American flavor, and its general excellence. The exhibition has been well attended.